1: Métraux E-4 (no date) 1946 SM3 Caingang SM3

513 or skins. Their descendants, the *Caingang*, rest on large strips of bark or thick layers of palm fronds, but many groups have adopted platform beds.

DRESS AND ORNAMENTS

291 **Clothing.**—The wild *Caingang* go naked except for a belt—generally a skein of brilliant brown threads of the bark of the young *Philodendron* root or of palm twisted into a cord—and a square cloak (kurú) reserved for cold weather (fig. 58, *a*, *b*). This garment is passed under the right arm and fastened on the left shoulder so as to leave both arms free. Women wear a short skirt made of caraguatá fibers, secured around the waist by a wide belt of bark dyed a brilliant black. Both sexes wrap strips or strings of peccary hair or of bark around their ankles. Some *Caingang* tie up the foreskin of the penis and tuck it under their belts. On solemn occasions, *Caingang* women who were in contact with the *Guaraní* missions wore a narrow sleeveless shirt (tipoy) made of caraguatá fibers. Koenigswald (1908 b, p. 31) reproduces a feather apron which he describes as a women's garment. *Caingang* women are also said to have used a bark band passed between the legs and fastened to the belt.

● 301 **Ornaments.**—Some *Aweikoma-Caingang* of the State of Santa Catarina and of Rio Grande do Sul wear long rosin labrets like those of their *Guaraní* neighbors. Others have wooden lip sticks (generally made of pine knot) 2 inches (5 cm.) long "in the shape of a nail." This usage is responsible for the name *Botocudo* given to the *Caingang* in these States.

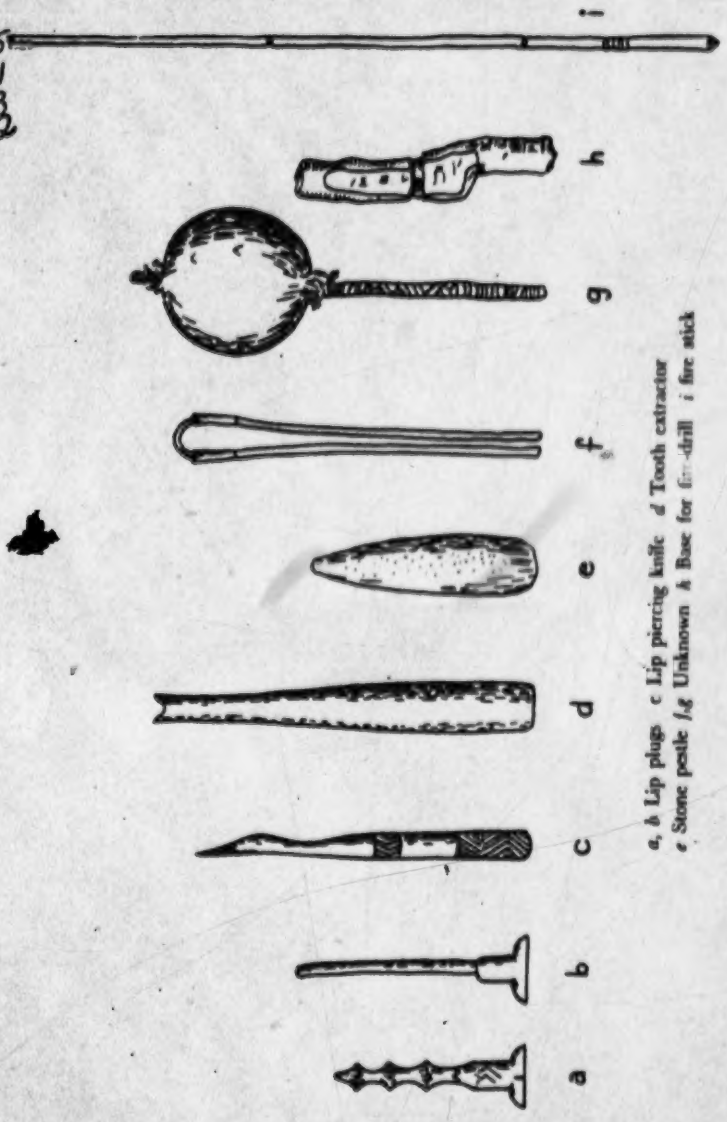
301 292 237 Feather ornaments were common among the *Caingang*, but except for the small "visors" of short toucan feathers worn around the forehead, they are rarely described in our sources. Debret (1941, pls, 11 and 12) has endeavored to represent a "Coroado" (*Caingang*) chief displaying all his ornaments. The chief wears a fan-shaped feather headdress attached to his nape. Long feather tassels are tied to his upper arm and under his knees. The *Caingang* of the State of Paraná don, on festive occasions, a feather cape, that covers them from head to foot (Koenigswald, 1908 b, p. 27). If this ornament actually was used by these Indians, it may well represent a survival of the feather cloaks of the ancient *Guaraní*.

301 [231] During dances, men and women often strew down over their heads. Necklaces of seeds, animal teeth, bird bones, claws, and hoofs were generally slung around the shoulders; those composed entirely of monkey teeth were especially valued. The *Caingang* of Guarapuava and of Misiones had necklaces of small shell disks (*Orthalicus phogera*). Some *Caingang* wore necklaces which weighed nearly 6 pounds!

302 Until recently, the *Caingang* wore a circular tonsure on top of the head; the fashion disappeared among adults after their contact with

2: Henry E-5 (1932-1934) 1941
SM3 Caingang SM3
Aweikoma

PLATE II



a, b Lip plugs c Lip piercing knife d Tooth extractor
e Stone pestle f, g Unknown h Base for fire-drill i fire stick

[p. 140 (B)]

2: Henry E-5 (1932-1934) 1941
SM3 Caingang SM3
Aweikoma

It may be that the use of the leg instead of the thigh is due in the case of men to their wearing trousers and in the case of women to their unwillingness, since they have begun to wear dresses, to impair their newly acquired modesty by lifting them above their knees.

283 832 291

A Kaingáng Bridge

Two trees (A and B) are felled on opposite banks of the stream so that they will fall into it, and posts (C) are sunk on the downstream side to keep the trees from being carried away. A third log (D) is lashed to A and B just above the surface of the water. Then three sets of tall uprights (E) are sunk into the stream bed on either side of A and B and tied together at the top. At the bottom they are united by horizontal boughs (F) that pass across the top of D. A bough (G) is laid on either side of D and lashed to F. These structures, D and G, form the gangway. Now railings are made by tying long boughs (H) to E on both sides.

491

Ornaments

Lip Plugs

The Kaingáng no longer wear lip plugs. These were usually made from pine knots but some men preferred beef bone.[16] Still others liked to slip a fine deer bone over the pine-knot plug. There was a considerable amount of individual variation in the shape of the plugs, and the members of some extended families were distinguished by the shape of their lip plugs.

304 [596]

Dance Ornaments

These are made only for baby blackenings.

Kôndjdidn are, as the name implies, sticks about three feet long covered with feathers and stuck in the ground around the dance circle. Near the top they are provided with a tiny plaited square or disk and are usually surmounted by feathers. In making these ornaments the men do not try to surpass one another in originality, and all the *kôndjdidn* are very much alike. The most striking innovation at the blackening that I witnessed was that of Chukembégn, who put the tail of a tesoureiro on top of his *kôndjdidn* instead of the usual feather.

293 301

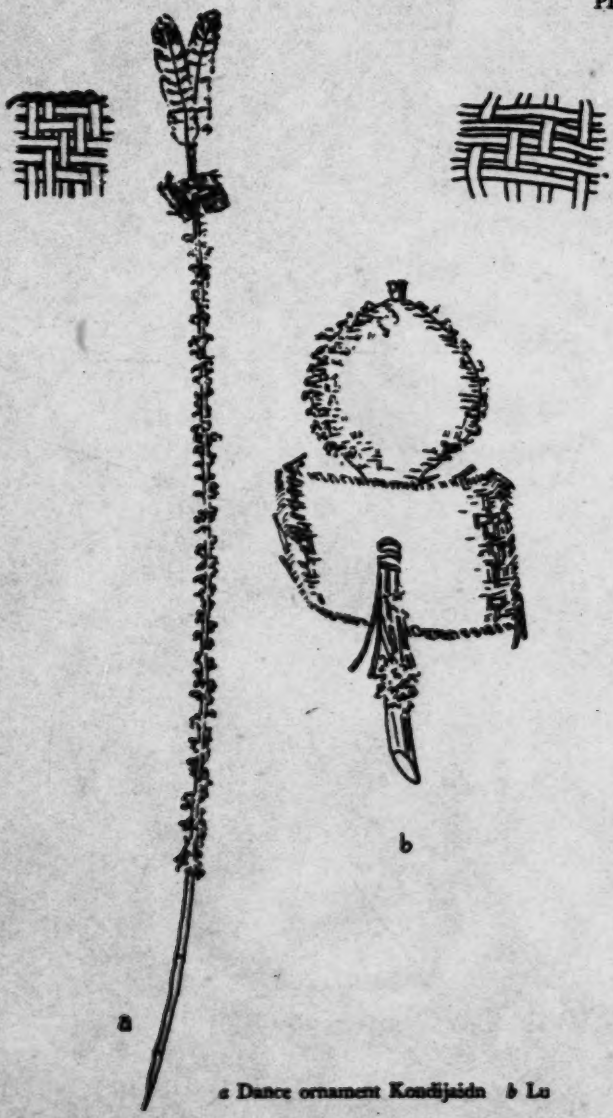
Lu are made of small basketlike objects set on the ends of poles about thirty feet long and set up on the dance ground. As the festivities mount they are lifted out of their holes and carried around on the shoulders of the men.

Smaller *lu*, about eight inches long, are held in the hand.

[16] Obtained from cattle killed in raids on the Brazilians.

PLATE VII

301
593



a Dance ornament Kondijaidn b Lu

[facing p. 188]

342 shelters holds several couples belonging to the same family. Each couple has its own fire in the center of the hut. These shelters, like the smaller ones, remain open laterally about one meter from the ground.

Inside the shelter, on either side, a broad earth shelf is laid to serve as a pillow.

[513] The floor of the hut is completely covered with fern leaves. The related couples lie down upon it to sleep side by side, their head on the elevated earth shelf and their feet toward the fire.

352 Weapons, baskets, clothes and utensils are hung from the ceiling of the shelter, and smaller objects are kept in the thatch.

291 The warriors' attire consists of several "loin cords" which they use as belts and which are ornaments rather than true breechcloths.

[283] These cords, called masêna, are braided in two varieties: dark, made of imbó liana bark fibers; and white, made of palm fibers.

The same palm fiber cords are also worn tightly fastened above the ankles.

The women's attire consists of an apron 1.60 meters in width and 1.50 meters in length.

It does not take them long to dress, for they simply fold the apron in two and wrap it around the waist.

[531] These aprons are woven with the fiber of a special kind of wild nettle, and adorned with linear figures drawn preferably in red or blue.

302 Their hair is cut on the forehead in a semicircle which extends to the parietal region, where it is shaved at an acute angle toward the ear. In the back it is clipped above the shoulders. An even circle five centimeters in diameter is shaved on the crown and kept in good trim.

This hairdo is worn by all adults, male and female.

301 On festive occasions the warriors make headdresses with the
292 feathers of a bird they call cocolina (Aquila?), which they connect
287 by means of a network of thin [123] embira fibers. When decked in these ornaments, their head, face and chest painted with red and black stripes, they acquire a very impressive appearance.

On these formal occasions, the women and a few of the warriors tangle into their hair the delicate multicolored feathers of various small birds.

302 When important battles are to be waged, the warriors of this tribe have the custom of painting their face and trunk with broad strokes of a special black dye, meant to induce greater terror in their enemies. This is why several members of civilized communities attacked by these Indians maintained that they had "recognized" Negroes among them, alleged criminals who had joined the Indians to escape the law...

●301 They also adorn themselves with necklaces, which prior to the time of peaceful contact they made with various seeds, the teeth and claws of animals, hooves of small deer and tapir, etc. [177] In addition, they made use of all the objects they managed to acquire in the course of their raids, such as harness rings, buckles, strainers, buttons, inner pieces of clocks (which they invariably destroyed), coins, empty or full cartridges, etc. Suffice it to say that these necklaces, which often weigh as much as two or three kilograms, are veritable show cases of whatever has come into their hands.

411 The Botocudo bow, vôio, is always made of the tough and elastic cabiuna [the black rosewood, Dalbergia nigra--Translator] wood, catangára in the native tongue, which belongs to the same family (Leguminosae) as ipê. The latter was named pau d'arco [bow wood] by the Portuguese because it was used for this purpose by all the coastal tribes (Tupi, Guarani). The arrows are of three kinds: war arrows with metal blades; hunting arrows with tips of hard wood barbed on one side; and the short arrows [virotes] used exclusively to hunt birds, which kill by impact and inflict no open wound.

In addition to these weapons, they own impressive spears with metal blades measuring up to ten or twelve centimeters in width and thirty or forty in length, and shaped like the tip of the war arrows. The consummate skill with which they handle this formidable weapon is nearly incredible. They use it in a sort of fencing struggle by holding it with both hands in the center of the shaft. The tip of the shaft is used to parry and avert blows, and the blade to attack the adversary with lunges which cause instant death if not parried in time. Enemy heads have been severed at one blow. In the course of fencing bouts the Botocudo use downward as well as upward strokes, and leap constantly with great skill, to the front as well as to the rear.